

**MELBOURNE PHOTOGRAPHIC SOCIETY**  
**2011-2012 COMPETITIONS - THEMES, DEADLINES & SUBMISSION REQUIREMENTS**

**COMPETITIONS & CRITIQUE NIGHTS**

- September 29<sup>th</sup> 2011 - CRITIQUE NIGHT (Steve Bond): members may bring a total of up to FOUR digital images or prints in any combination. Digital images will be loaded onto the laptop on the night.
- October 9<sup>th</sup> 2011 - Deadline for submission of print titles and finished digital images for the PANEL OF FOUR competition. Members may submit EITHER four print titles and an overall title for the four prints OR four digital images and a fifth composite digital image together with a title for the internal Panel of Four competition
- October 13<sup>th</sup> 2011 - Internal PANEL OF FOUR Competition (Ian Pinn).
- October 27<sup>th</sup> 2011 - Deadline for submission of up to ---- for the Nottingham Outlaws competition
- October 29<sup>th</sup> 2011 - Selection Committee meets to select ----
- November 10<sup>th</sup> 2011 - Nottingham Outlaws EXTERNAL COMPETITION - (AWAY)
- December 11<sup>th</sup> 2011 - Deadline for submission of up to THREE print titles and THREE finished digital images for the internal DAILY LIFE competition
- December 15<sup>th</sup> 2011 - Internal themed competition - DAILY LIFE (Bob Rowe).
- January 12<sup>th</sup> 2012 - Deadline for submission of up to THREE prints and FIVE digital images for the Ashby competition
- January 14<sup>th</sup> 2012 - Selection Committee meets to select 10 prints and 15 digital images
- January 26<sup>th</sup> 2012 - Ashby EXTERNAL COMPETITION - Home - (Bill Hall)
- February 16<sup>th</sup> 2012 - CRITIQUE NIGHT (Howard Fisher). Members may bring a total of up to FOUR digital images or prints in any combination. Digital images will be loaded onto the laptop on the night.
- February 23<sup>rd</sup> 2012 - Deadline for submission of up to FIVE prints and FIVE digital images for the Derby Photographic Society EXTERNAL competition

- February 25<sup>th</sup> 2012 - Selection Committee meets to select 15 prints and 15 digital images
- March 5<sup>th</sup> 2012 - Derby Photographic Society EXTERNAL competition AWAY leg - (Peter Cheetham)
- March 8<sup>th</sup> 2012 - Derby Photographic Society EXTERNAL competition HOME leg - (Les Nixon)
- April 7<sup>th</sup> 2012 - Deadline for submission of print titles and finished digital images for the ANNUAL competition including the Tom Tivey Memorial Trophy. Members may submit up to 3 prints and 3 digital images on ANY topics or subjects. In addition, landscape and natural history subjects will be eligible for the Tom Tivey Memorial Trophy.
- April 12<sup>th</sup> 2012 - Annual INTERNAL Competition and Tom Tivey Memorial Trophy award - (David Gibbins).

## **SUBMISSION REQUIREMENTS**

### **Digital Images**

**File Naming:** Digital images should be named as follows: tttttt by nnnnnn where tttttt is the image title and nnnnnn is the image author (e.g. A stroll in the park by Simon Hickie)

**File Size:** Digital images should be a maximum of 1024 pixels on the horizontal dimension and 768 pixels on the vertical dimension. Images are best submitted as 1024 x 768 pixels with black borders to fill in any missing pixels in either dimension.

**File Type:** Digital images should be submitted as maximum quality JPEG files and use the sRGB colour space.

### **Prints**

**Print Naming:** Submitted print titles should be named as follows: tttttt by nnnnnn where tttttt is the print title and nnnnnn is the print author (e.g. Another stroll in the park by Simon Hickie).

**Print Sizing:** The overall size including mount must be no larger than 500mm by 400mm. Within the mount, there is no maximum print size, but there should be a border large enough to handle the prints easily. The recommended minimum print size is 9 inches (230mm) on the longest dimension. Mounts should have a suitable backing board to prevent 'wobble' and light box shine-through. Mount colour is at the discretion of the author: however, odd or clashing colours can negatively influence comments and scores.

## CRITIQUING & SELECTING IMAGES FOR COMPETITIONS

### INTRODUCTION.

As a society, one of our aims is to maximise the points scoring opportunity from the Society's submitted work, in a judged, open subject, pictorial competition with another Society. In addition, when submitting for individual competition, it is helpful to have a clear idea of the kinds of things that judges look for.

### SELECTION FACTORS

When submitting images for consideration for club competitions, there are a number of factors to be considered.

The portfolio of images we put forward is typically assessed according to a number of criteria.

#### 1. Technical competence.

*Composition* - Is the image well composed? There are too many compositional elements to list here, but simple things like level horizons, application or adaptation of composition 'rules' such as the 'rule of thirds', appropriate use of lead-in lines etc. can help to get the basic composition right.

*Exposure*. Is there a good range of tones, or is your image better suited to a 'high-key' or 'low-key' approach?; are highlights blown out where there should still be some detail; are shadows blocked up with no detail where there should be some?

*Sharpness*. Unless your image is deliberately abstract, there should normally be some part of it that is sharp. An additional factor is depth of field. Does your image have the appropriate focusing point and is the depth of field sufficient / appropriate?

*Saturation and contrast*. Is the image sufficiently saturated or is it under / over saturated? Is there enough contrast whilst still ensuring that highlights are not blown or shadows blocked up.

*Distracting elements*. Are there parts of the image such as out of focus or inappropriate highlights or parts of the image that draw attention away from the subject that are a distraction? Are there any other competing elements in the image that are a distraction?

*Grain / Noise*. Sometimes deliberate grain adds to an image, but often it does not. However, even relatively high ISO images when converted to digital projection size can be relatively free of grain and digital artefacts. Good software techniques can really pay dividends here.

*Colour*. Colours in an image can be complementary or otherwise, muted or saturated, - it depends on the impact one is trying to make. Some images are all about colour, others are not. Colours should not confuse the message of the image and the colour scheme selected should be appropriate for the tone of the image.

## 2. Creativity

Judges are looking for images that go beyond a technically competent 'record shots' that demonstrate the above techniques:

- Do the elements of the image tend to involve the observer or draw the attention of the observer into the image as a whole?
- Is the message that the photographer wishes to communicate clear to the observer?
- Does the image declare an emotive message to the observer that moves the observer in one emotional direction or the other?
- How arrested is the attention of the observer to the image

## 3. Balanced Selection

When selecting for club competitions, our objective is to obtain a selection with as broad a range of subjects as the submission number and quality allow. This is not a strict 'box-ticking' exercise, but a situation where we happen to enter 10 good landscapes to be judged by someone who we subsequently find out doesn't like landscapes is to be avoided. Also, two or more very similar images are to be avoided since they are often marked against each other.

## 4. Other Factors

Titling is important, but titles can, with the author's agreement, be changed in order to improve the image's scoring potential.

Sufficient time is allowed for all the submitted images to be considered using the above criteria.

## 5. Things NOT taken into account.

Which society member submitted the work is never taken into consideration.

The 'degree of difficulty' is not usually a judging criterion for pictorial work, with the occasional exception.

An author's possible personal attachment to an image is not considered. Even if the significance of the image to the author is obvious from the subject and/or the title, judges rarely take this into account in their scoring.

## SUMMARY

The above factors with respect to individual images can be summarised in the following three aspects:

- Technical Merit (e.g. focus, exposure etc.)
- Compositional Merit (e.g. image structure, colour co-ordination etc.)
- Affective Merit (e.g. emotive messages, attention grabbing etc.)

Images that tick all three boxes are highly likely to be selected and do well.

Images that tick two boxes may be selected and might do well.

Images that tick one box are unlikely to be selected or do well.